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## THE LAWYER WHO CAN'T QUIT PRINCE

Long after they split,  
Patrick Cousins remains  
mysteriously involved  
in the musician's affairs

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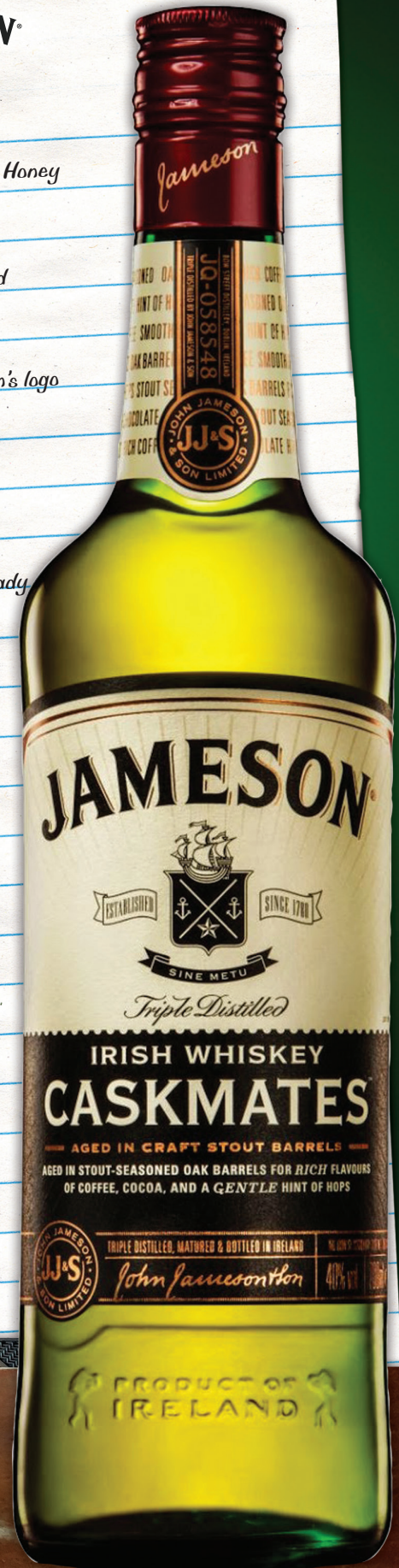
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Long after they split, Patrick Cousins remains mysteriously involved in the musician's affairs.  
*By Geoff Ziezulewicz*

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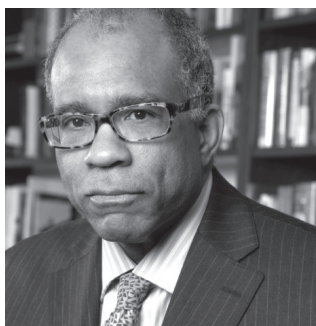
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From Halloween costumes to political protests to “trigger warnings,” controversy over freedom of expression only seems new to America’s campuses. In fact, these and similar issues have roiled higher education for decades. Randall L. Kennedy will revisit key disputes that are likely to continue to generate controversy on campus.

Randall L. Kennedy is Professor of Law at Harvard Law School. He attended Princeton University and Yale Law School. He clerked for Judge J. Skelly Wright and Justice Thurgood Marshall. His most recent books are *The Persistence of the Color Line: Racial Politics and the Obama Presidency* and *For Discrimination: Race, Affirmative Action, and the Law*. He is a member of the American Law Institute, the American Academy of Arts and Sciences, and the American Philosophical Society.



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## THE SHORTLIST



DARIN KAMNETZ

The stunning looks  
of Envision’s fall  
fashion show

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## THE STAT SHEET

**\$900,000**

Cost of overtime for Minneapolis cops during last year’s 4th Precinct protests.

**7%**

Hillary Clinton’s lead in Minnesota, according to a poll from KSTP-TV.

**8 p.m.**

Time St. Paul liquor stores must close on weekdays, a law apparently enacted by schoolmarm from the 1870s. The city is considering changing it to 10 p.m. so people don’t think they’re in Arkansas.

**1,400**

Number of Minneapolis apartments owned by Stephen Frenz and Spiros Zorbalas. A lawsuit is asking that they be placed in receivership due to the owners’ “deceptive business practices” and numerous housing violations.

“Well, eating and drinking is literally the only thing to do for eight months out of the year. So, yeah, we’re kind of good at it.”

Reader Roman Lundberg responds to “Anthony Bourdain calls Minneapolis an ‘unexpected foodie city,’” at [citypages.com](http://citypages.com)

OOOOPS

**SOMEONE AT TARGET** thought it would be nice to outfit stores with pint-sized carts for children to use while mom and dad shopped. That someone surely doesn’t have kids.

The cuteness of the idea was quickly lost when tiny terrorists began ramming the carts into unsuspecting ankles. Blogger Laura Rinas launched a counter-offensive called Moms Against Stupid Tiny Carts.

Target beat a hasty retreat, withdrawing these weapons of mass destruction from 72 stores in Minnesota and New York.

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# THE NRA'S HOUSE BOY

Erik Paulsen votes 14th time  
to let terrorism suspects buy guns

While he plays the moderate, Paulsen unfailingly votes in lockstep with gun fetishists.



**E**rik Paulsen (R-Eden Prairie), Minnesota's Most Reprehensible Congressman-in-waiting™, recently tweeted, "I am committed to ensuring our law enforcement agencies have the resources necessary to protect American lives."

A week later Paulsen, who represents Minneapolis' western suburbs, voted against a measure that would surely protect American lives.

The bipartisan "No Fly, No Buy" bill would prohibit gun sales to about 109,000 suspected terrorists who appear on two government lists and are barred from boarding an airplane. It would also mandate notification of federal and local law enforcement if anyone who had been on either of the lists in the past five years attempts to buy a weapon.

It's this very loophole that enabled Orlando nightclub shooter Omar Mateen to obtain his firearms, resulting in the massacre of 50 people.

"No Fly, No Buy" would be one of the few new restrictions imposed on gun ownership in a generation. On Wednesday, Paulsen voted for the 14th time over a 20-month period to block efforts to bring the safety measure to the House floor.

Perhaps an explanation can be gleaned from Paulsen's "A" rating from the National Rifle Association. He's collected nearly \$20,000 in campaign contributions from the NRA since 2002. —CORY ZUROWSKI

## HELP WANTED: KICKER

**T**he Minnesota Vikings are three games into a disastrous season. Except for the thing about winning or losing games. That part's going great!

Sunday, the Vikings upset the Carolina Panthers 22-10, battering the defending NFC champions. The team won Sunday largely on the strength of a vicious defense and special teams play.

But kicker Blair Walsh missed another extra point attempt, his second this young

## Fans aren't exactly overlooking Walsh's issues.

season. Those blunders have Vikings fans recalling last year, when Walsh's missed last-minute field goal gifted a playoff win to the Seattle Seahawks.

Fans aren't exactly overlooking Walsh's issues. A Craigslist ad taken out during Sunday's game says the team's looking for a new kicker.

"Job details include kicking extra points and field goals from 20-60yds. must be able to make 90%+ kicking attempts," says the ad. "Please apply in person at Winter Park practice facility in Eden Prairie."

To be fair(er) to Walsh, the "90%+" expectation there is rather high. Walsh is seven-of-nine on all field goals this season, placing him easily in the top 10 among the league's kickers thus far. His four successful field goals accounted for the difference in the Vikings' win over Tennessee in Week 1.

Leave it to Vikings fans to dwell on two missing points for a team that's won all three of its games, despite losing four key players. —MIKE MULLEN

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# Facebook as Suburban Battlefield

Social media goes political in Apple Valley



Mike Mullen

On paper, the Minnesota House race in Apple Valley is a dream for both parties. Online, it's a bit of a nightmare.

Ali Jimenez-Hopper, the Republican, is the wife of a U.S. Army veteran, and has an unwavering faith in God and the Second Amendment.

Erin Maye Quade, the Democrat, is the biracial, married lesbian with adopted kids and impeccable credentials who worked to get Barack Obama elected and gun control passed.

They have almost nothing in common. Except this: Both have published things on social media the other side thinks could take them down.

Maye Quade's persona became the subject of scrutiny last week when conservatives dragged out a number of posts meant to throw her qualifications into question. "Macy Gray wrote a love song to a vibrator," Maye Quade tweeted last year, "shocking no woman who has ever used one."

It's a good line. But not the kind DFLers want to see parading across the screens of suburban voters.

Other posts show her pissed off ("today can blow me," she once wrote) or turned on (actor Rob Lowe is "masturbate in public sexy," according to a January 2013 tweet).

Then there's the one Apple Valley historians will someday call the "Wine at 1:18" post, a July 2013 Instagram photo with a richly painted thumbnail, a good glug of red wine, and the message: "It's Tuesday at 1:18. Fuck it, Immma drink."

Yet two sides can play at this game. Once Democrats became aware Republicans were digging into Maye Quade's history, they turned over their own damaging dossier on Jimenez-Hopper.

On June 14, two days after 49 people were killed in a shooting at a gay nightclub in Orlando, Jimenez-Hopper told her Facebook followers she's armed and ready to defend herself. She's not going to die "in a helpless blubbing heap on the floor begging for my life or my child's life." Hardly the requisite "thoughts and prayers for the victims' families" that Republicans like to trot out.

Another post seemed distinctly anti-feminist. Jimenez-Hopper shared a meme that stated women "weren't created to do everything a man can do." The candidate added: "Men and women are not equal... what we are is equally different."

Both parties are on high alert for clumsy statements after news broke of Nolan West, a Blaine Republican with a boy's face and the Facebook feed of a 75-year-old South Carolinian. ("TT'S LYNCHING TIME!" West wrote on the eve of Obama's first election.)

Whose business is it when someone stumbles on Facebook? John Rouleau's. As director of the Minnesota Jobs Coalition, a GOP business group, Rouleau dug back into Maye Quade's social media feeds and went public with the worst he unearthed. He can smell a single drop of embarrassment among a million posts.

To him, Maye Quade's social media past suggests "poor judgment and immaturity."

He won't hear much disagreement from Darin Broton, who advised DFL campaigns. Without naming Maye Quade, Broton referred to "a candidate" who once posted about early-afternoon drinking. His PR advice is to own up to it and move on.

"The best recourse, if you know you've... posted stupid things on Facebook," Broton says, "is to embrace that early and apologize. Maybe talk about being young."

Maye Quade is ready to do the "embrace that early" part. But not to apologize.

"I was doing shift work, overnight, back when I worked at Target," she says. "But honestly, trying to explain why once I had a glass of wine at 1:18 on a Tuesday isn't worth my time."

Maye Quade says she's matured, but hasn't outgrown an occasionally "bawdy" sense of humor.

"Farts are still funny," she says. "I just tweeted about my dog's farts last night."

Maye Quade's door-knocking campaign has lapped the southern suburban district she's trying to win, and she thinks voters will remember her for what she said there. She's talking about fighting gun violence, and a nearly 400 percent increase in childhood poverty at one district elementary school.

Vibrators?

"The only people who ask me about it are reporters," Maye Quade says.

Jimenez-Hopper declined to be interviewed. She's been wary of reporters since the local press highlighted an inartful speech she made to Republicans discussing her "half-black" opponent's lesbian "lifestyle."

Gregg Peppin, a Republican consultant, can trace this arc of awkwardness back to the mid-'90s, when every candidate had to go on record about smoking pot. Then, post-Monica Lewinsky, reporters would ask if you'd ever cheated on your spouse. Now it's: What's your worst Facebook post?

"If a candidate said something when they were 18, or 25 years old, we're going to hang it around his or her neck," says Peppin. "I think it's a bunch of bullshit for both parties to do it."

But bullshit is what the political class does best. And most. Once the parties run their charges through campaign boot camp, most candidates get reduced to slogan-spouting robots. The only time you glimpse an unvarnished portrait is online, when the politician tries to get away with being human.

The perils of self-publishing have birthed a new industry, the "social media consultant" class, who swear they can put a candidate over the top with the right number of "Likes." Save your money. It's better spent paying guys like John Rouleau to dig into your opponent's history.

You can't win an election online. But you can lose one. **MF**

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BY GEOFF ZIEZULEWICZ



ASSOCIATED PRESS

# The Lawyer Who Can't Quit Prince

Long after they split, Patrick Cousins remains mysteriously involved in the musician's affairs

From outside the inner circle, 2007 looks like the apex of Patrick Cousins' ride on the chiffon-draped locomotive that working for Prince must have been.

It was undoubtedly a banner year for the lawyer's iconic boss, the year Prince capped off his insistent return to relevance.

On February 4, a little more than an hour's drive from Cousins' tony West Palm Beach stomping grounds, His Purple Majesty held court in Dolphin Stadium during the Super Bowl halftime show.

The show froze itself into timelessness before Prince even took his modest bow and walked off the slick stage, lit up and shaped like the glyph that had once been his name.

But there were no more glyph names by 2007. No more "SLAVE" written on his cheek to protest a record deal. No more pointless records.

Cousins reportedly came into Prince's employ three years earlier, just in time to witness the onset of this resurrection, the lost genius' return to earth in the form of his *Musicology* album.

The classic *3121* followed in 2006, a name Cousins used to start a company called 3121 Rep. Inc. "Rep. Inc.," an anagram for "Prince," was formed to manage properties for Cousins' clients, including the late virtuoso.

July 7 was the highlight of that very good year.

Prince put on a musical clinic for Minneapolis that day, rocking an intimate concert at Macy's, then a Target Center show before returning to First Avenue for a gig that only stopped when the cops interceded at 4 a.m.

Cousins was a part of it all.

His alma mater bio at the University of Florida's law school showcases the Prince connection and how he negotiated with the NFL for the Super Bowl show before promoting the July 7 experience.

What a long ride it had been for the Jamaica native, who spent his earliest years living with his grandmother while his parents immigrated to the United States and established the foothold for a new life in New Jersey.

He recalled his long, grueling path to the American dream in a fawning University of Florida law school magazine profile in 2007, and how his father saw his potential early.

"The school was on this huge hill, and there were about 60 steps to walk up to go inside," Cousins said of his first day in kindergarten, where he was one of three children of color. "My dad knelt down and said, 'This is the beginning of a new life and you are getting opportunities I never got.' He expected me to climb those stairs by myself and go inside and hit every challenge head on."



ASSOCIATED PRESS

Honor rolls, track accolades, and a degree in economics from the College of William and Mary followed.

"It's sort of like wind sprints. The last person standing gets the prize," a Cousins mentor and fellow attorney, Bob Montgomery, said in the law school article. "That's how Pat is. He makes sure he is the last person standing."

Impeccably dressed and known to rock a fedora, he told the magazine that a hat shows respect for lost tradition and engenders gentlemanly, dignified ways.

"It makes me think of Atticus Finch in the movie *To Kill a Mockingbird*," he said.

The profile notes that Cousins' foray into entertainment law "has put him on a first-name basis with major stars such as Bruce Willis and Sharon Stone."

Cousins has also raked in massive payouts by representing clients via Florida's "Lemon Law," which covers the sale of defective vehicles.

The details of how Cousins and Prince connected remain murky. Cousins said in a TV interview after Prince's death that he

**Though their business ties were severed years ago, Cousins does not appear to be done with Prince's empire.**

had been connected to a "Mr. Nelson" by a mutual acquaintance, then did a spit-take when he realized it was Prince.

His duties included going after a company that was selling unauthorized Prince Halloween costumes and shutting down the infringement.

After Prince's April 21 overdose, Cousins regaled reporters about working for the musician, flying to Minnesota and watching him perform into the wee hours.

Cousins told a reporter how he felt concern for his former client when Prince's jet touched down for an emergency landing in Illinois, days before he passed at Paisley Park.

"It goes to show you how fragile life is," Cousins said.

The singer and the lawyer reportedly parted ways in 2009. The why remains unknown. Prince wasn't exactly notorious for his love of lawyers, agents, accountants,

## A lawsuit claims Cousins promised to help arrange a concert when he no longer represented Prince.

or anyone else who distracted from those seductive, shapely notes teased from the recesses of his mind.

It's not something Cousins wants to discuss either. He declined to comment for this story.

After Prince's death, on a Facebook page adorned with kid pictures, Jamaican villa photos, and other Dad-style posts, Cousins shared a Prince pic that he said was used for the July 7 concert promo.

"Interesting what happens when your life path intersects with someone well known," he wrote.

But though that intersection ended years ago, Cousins does not appear to be done with Prince's empire. The lawyer once photographed next to an "I SU4U" BMW vanity plate has managed to launch himself back into Prince's will-less estate since the death.

Carver County court and Hennepin County property records suggest a casual duality, with Cousins simultaneously pursuing and acting on behalf of a fortune reportedly worth up to \$300 million.

It would not be the first time Cousins has probed around the edges of Prince's world since the two cut ties.

### THE INMATE AND THE CHURCH

Convicted felon and Colorado super-max prison inmate Carlin Q. Williams had reached out to Cousins in the past, claiming he was Prince's son.

The idea came from Williams' mother, Marsha Henson, who says she had sex with Prince at a Missouri hotel in 1976.

Williams has a longrap sheet that includes chasing a girlfriend with a knife, threatening

to kill her, and forcing his way into another woman's home before attacking her with a hot curling iron. He's currently serving seven years for unlawfully transporting a firearm in a stolen vehicle.

He's also an aspiring rapper.

One website dubs him "Carlin Q. Williams (Prince Dracula) Son of Prince."

An online song by Prince Dracula called "slo life" includes the lyrics, "I'm a maniac/I stare Prince in his tits/And I stop his nerves from jumping/I just cut him to bits."

"Now can you imagine killing the man that brought you into this life?" the lyrics continue.

While Williams and Cousins had been in touch, there was no way to confirm the paternity claim, and it wasn't pursued, the lawyer told NBC in May.

Yet two weeks after Prince's passing, that claim promptly turned confirmable for Cousins.

Court records show he sought admission into the Carver County probate case on May 5 and began representing Williams in his heirship claim, one that would mean an epic payout if the DNA results were favorable.

(Paul Shoemaker, a Bloomington attorney, is also representing Williams and did not respond to interview requests.)

"All we're asking is the truth in this matter," Cousins told the Associated Press in May. "It's an unfortunate circumstance."

In June, days before the AP reported

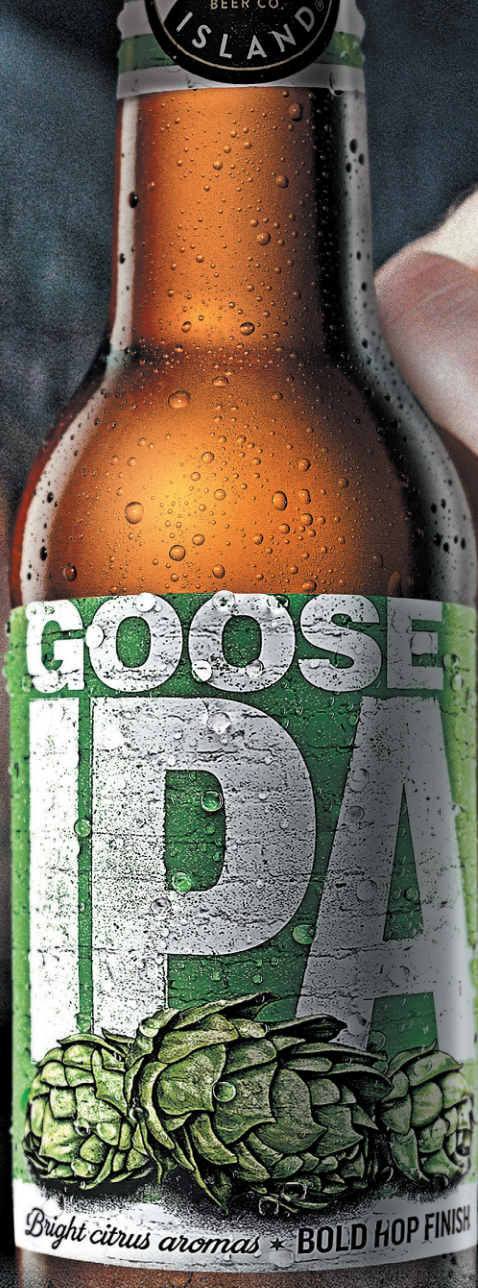
**Prince's charity paid \$495,000 for a north Minneapolis church. Cousins transferred ownership to a Florida charity for less than \$500 last summer.**



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that the sealed DNA results showed Prince was not the father, Radar Online reported that Bruce Lewis, a Cousins spokesman, was shopping an exclusive interview with Henson.

"When asked what she will reveal, Lewis declined to comment," Radar stated. "However, he shared his belief that Henson's information is worth between '\$400,000 and \$500,000!'"

Lewis declined to comment.

A second DNA test for Williams has been requested. Judge Kevin Eide signed an order in August mandating that Williams be tested again this month to see if he is Prince's long-lost son.

While representing someone seeking their piece from outside the estate's purple walls, Cousins has also made recent moves on behalf of that same estate.

On June 9, about a month after Cousins sought entry into Carver County courts to represent Williams, Hennepin County records show he quietly signed away ownership of a historic north Minneapolis church that was owned by Prince's charity, Love 4 One Another, or L4OA.

The empty, neglected, former St. John's Missionary Baptist church sits about a half mile from where Prince grew up on Morgan Avenue, a few blocks off Olson Memorial Highway.

It was originally known as Sharei Zedeck

synagogue when it was built in 1936. When the Jewish community commenced its flight from the North Side in the 1960s, it became a Baptist church. Menorahs can still be seen in the stained glass windows.

St. John's leadership was desperate to move to a larger space before Prince's charity bought the building in 2008. L4OA paid \$495,000 for the building, an amount one trustee recalled as being far more than he ever expected.

to the Jehovah's Witnesses.

But in June, listing himself as the charity's "chief manager," Cousins transferred ownership of the church to Reboot Charity, Inc., a West Palm Beach nonprofit with no visible Minnesota ties.

Reboot specializes in recycling donated electronics and using the recovered proceeds "to fund the work of volunteers," the charity's website states.

While Cousins' ties to Reboot are unclear

## "Cousins went so far as to falsely pretend he was talking to Prince on his cell phone."

It has sat vacant since, even as nonprofit groups have expressed interest in putting it to good use.

Saving St. John's was but one of many charitable acts quietly undertaken by Prince's charity. Annual tax filings show the charity gave away more than \$1.1 million in 2007 alone.

Funds went to those affected by the I-35W bridge collapse, a Chicago cancer foundation, a youth shelter in Iowa, and a St. Louis autism center, among donations

— it is listed among charities Cousins was lauded for helping in a 2013 press release — the group's leader, Jeremy Smith, refuses to explain his charity's ownership of St. John's, saying he signed a non-disclosure agreement.

County records indicate the deal was for less than \$500.

"It's really none of your business," Smith says. Whether Cousins retained legal authority over the charity after leaving Prince's employ in 2009 also remains unclear.

Records show Reboot quickly sold the property to Faith Deliverance Holiness church in Minneapolis for \$300,000.

That sale took place about a month after Cousins' transfer of the church to Reboot was entered into county records. Faith Deliverance officials did not return calls seeking comment on the purchase.

Cousins is not listed on any Minnesota filings for L4OA, which IRS records show lost its tax-exempt, nonprofit status in 2011.

L4OA was incorporated in Delaware in 2008, around the time it bought St. John's.

The charity's status in Delaware eventually lapsed, but Cousins signed as L4OA's chief manager when he revived the corporation in 2013.

Bremer Trust, the firm tasked with sorting out Prince's estate, has not responded to repeated interview requests about ownership of the church, or whether Cousins had the authority to sell it.

An affidavit stamped on August 4 by trust officer Alison Hauck lists the church as one of the properties to potentially be sold as part of an effort to pay the phalanx of attorneys working the case. According to court records, that tab had risen to \$2 million by July.

After Bremer officials were contacted about that affidavit and told that Prince's charity no longer owned the church, Hauck entered a new affidavit with the court, which

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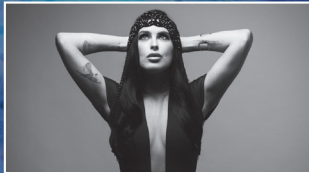
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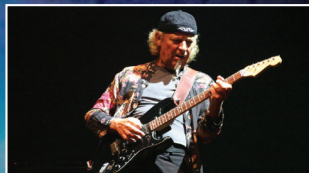
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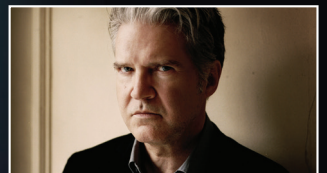
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no longer listed the church among Prince's properties.

Cousins is no stranger to charitable works. A 2013 press release lauding his philanthropy not only lists Reboot as one of his beneficiaries, but a bevy of others, including West Palm Beach's Educational Gallery Group.

The nonprofit showcases kids' artistic talents and provides a pathway to the arts often lacking in schools, director Lindsey Friedel says.

Cousins helped the group establish itself as a nonprofit.

"He's just amazing," Friedel says. "He's helped us through so many different times."

While IRS records show L4OA's nonprofit status was revoked in 2011, Friedel said Cousins is still "associated with Love 4 One Another charity."

"Through that charity he has given us money for certain things, for scholastics and supplies."

The last donation came about two years ago, Friedel says. L4OA's donations usually amounted to about \$50,000 each time.

"We're going to reach out to him soon as well. He's been very, very generous."

### "A CON ARTIST SCHEME"

While questions remain about the church's fate, Cousins continues to battle Prince-related litigation down south.

In 2012, Janet Wallace was organizing the International Hair Show, a massive expo put on by Bronner Bros., a titan of African-American hair and skin products.

Wallace wanted Prince to perform at the Atlanta event and set about trying to connect with the musician.

Cousins soon entered the picture, sparking a chain of circumstances that led Wallace to file suit against him, claiming he lied about his relationship with Prince in 2012 — three years after the two reportedly cut ties — and failed to return the \$75,000 he was paid to make the deal happen.

"Cousins made many false and grandiose promises concerning that he would employ his many contacts with the media to insure [sic] that the concert would be a big success," the lawsuit alleges.

Wallace initially paid agent Richard De La Font \$100,000 to make the concert happen, the lawsuit states. At some point, Cousins entered the picture and told Wallace to ditch De La Font, she alleges.

"If they wanted the concert to actually occur they would have to terminate their relationship with De La Font and deal with Defendant Cousins exclusively because



MISSOURI DEPARTMENT OF CORRECTIONS VIA AP

Convicted felon Carlin Williams claims to be Prince's son, but the aspiring rapper once talked of cutting "him to bits" in a song.

only they could make the concert happen," the lawsuit states.

She duly cut ties with De La Font and he returned \$95,000 of the payment.

Wallace then inked a deal with Cousins for \$75,000 in June 2012, according to the lawsuit.

He traveled to Georgia and "pretended to be earnestly involved in helping to plan and arrange the proposed concert," the lawsuit states.

"Cousins went so far as to falsely pretend that he was actually talking to Prince on his cell phone and making arrangements. Or that, on another occasion, he had just missed a call from Prince."

Wallace's attorney, Antonio Thomas, called Cousins' maneuverings a "con artist scheme" in one court filing.


"Prince and he were not on speaking terms, and he knew that," says Thomas. "Prince would not become involved in any endeavor that Patrick Cousins is associated with."

At one point, Jim Lundstrom, "a personal representative of Artist Prince," contacted Wallace and said Cousins was "neither an attorney for nor representative of Prince," the lawsuit alleges.

Lundstrom said Prince would have "nothing to do" with Cousins and that the lawyer and his representatives were "prohibited from holding themselves out as a representative of the Artist," according to the lawsuit.

Lundstrom was interviewed by CNN after Prince's death and recalled the singer's time at the Jehovah's Witnesses St. Louis Park congregation, and how he went door-knocking with Prince. He could not be reached for comment.

Cousins would respond by calling Wallace's claims "frivolous," contending that, "ultimately, Prince received and reviewed the contract."



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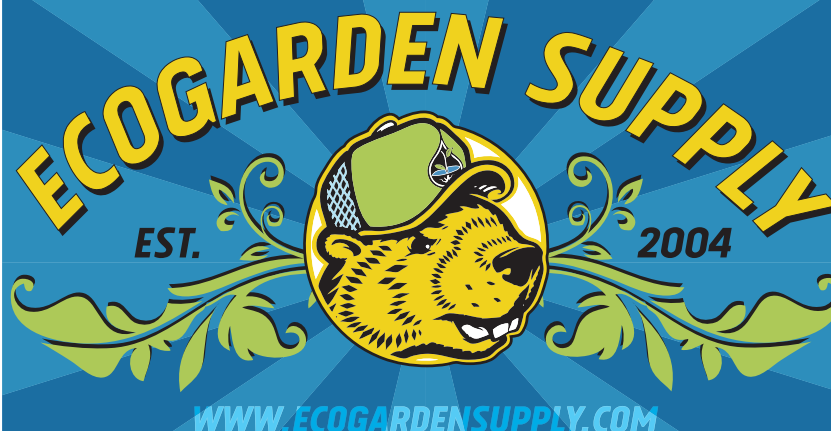
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California courts ruled against Cousins when he tried to claim a \$300,000 refund on money that belonged to Prince.

“Cousins exercised its best efforts to facilitate the performance of Prince,” one motion to dismiss states.

Cousins’ law firm sued Bronner Bros. in 2014 in Palm Beach County, Florida over the deal. The lawsuit alleges Bronner never intended for Cousins to keep that \$75,000, and just wanted to use him to reach Prince.

But Cousins abruptly dropped his suit last year just before he was about to go under oath, says lawyer Bill McLean, who defended Bronner in the case.

“He dismissed his claims the day before he was scheduled to be deposed by me,” McLean says. He’d intended to question Cousins about his relationship with Prince.

“I never got that opportunity.”

#### AN ODD SUIT OVER AN L.A. MANSION

A few months before Cousins took that \$75,000 deal in Atlanta, a judicial door finally slammed shut on a years-long effort by Cousins to claim \$300,000 from Prince.

That quest involved a lawsuit filed by Cousins’ company that placed him and Prince at opposing ends of the courtroom.

It was filed in April 2009, about the time court filings indicate Cousins stopped representing Prince. But this saga dates back to 2006, when Prince released his 3121 album. Cousins incorporated 3121 Rep Inc. that same year to manage client affairs.

After Prince was sued for renting an L.A. mansion owned by NBA player Carlos Boozer and covering it with glyphs and the numbers “3121,” Cousins’ 3121 company signed the lease on a new \$150,000-a-month rental for Prince in February 2008, according to court records.

While 3121 was listed as the tenant and Cousins signed the lease on behalf of 3121, Prince paid the rent.

A year later, Cousins wrote the rental company to say 3121 would no longer be

responsible for the lease. Paisley Park Enterprises also notified the rental company, 77 Beverly Park Development, that it would take over the lease responsibilities, according to court records.

A few weeks later, Cousins requested a refund of that first month’s rent and deposit, arguing that since his 3121 company had signed the paperwork and was the tenant on paper, the money belonged to him.

It was a curious argument, since Prince had actually paid the deposit and first month’s rent, not Cousins. But Cousins nonetheless filed suit against 77 Beverly Park for breach of contract.

The rental company countersued. Prince ended up snagged in the litigious web.

The musician’s position was obvious. “3121 Rep did not pay any money to any person or entity for rent or the security deposit,” Prince’s attorney contended. Cousins “should not receive an unjust windfall.”

Two California courts would eventually rule he had no right to the money.

#### “HE TRUSTS ME”

After Prince’s death, Cousins was quick to share an array of news articles he appeared in.

“My name keeps coming up and the phone won’t stop ringing. Now it’s People Magazine’s fault,” he wrote on Facebook the day after Prince’s death, along with a link to the article.

But he apologized for posting the stories a day later, to the bafflement of Facebook friends. Some were wowed by Cousins’ star-studded connections, while others thanked him for getting them into concerts or introducing them to Prince back in the day.

“I just realized that while I was looking for where my name showed up on google that I inadvertently shared articles about Prince that I was mentioned in,” his Facebook apology reads. “It was not my intention to do so so I apologize for all that may be offended.”

It was a strange distancing for a man who’d spent the last decade publicly professing his kinship with Prince. Though the singer may have felt differently — especially after the LA suit — Cousins had long peddled his ties to Prince with fondness.

In the 2007 law school magazine profile, he called the musician “a down-to-earth, nice guy who happens to have a tremendous God-given talent.”

“Our personalities mesh,” Cousins said. “And he trusts me.”

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BY MECCA BOS

“People hadn’t seen a white guy standing in here, ever. I had five stools and two tables and we all drank coffee and everybody was smoking everywhere. It was that kind of a place.”

Brad Ptacek muses on his early days at Band Box Diner, the 80-year-old historic diner that hides in the warren of streets that is Elliot Park. It was 1998, and in this neighborhood at the easternmost edge of downtown Minneapolis things were really, really rough. “We had customers who would shoot at each other,” says Ptacek.

Still he stood firmly at the stoves, cooking. Steadily, constantly cooking. He’s been doing so for almost 20 years.

Ptacek and a buddy moved from the

Iron Range to the Twin Cities so he could “play music and be an art school guy.” And he was, for a time, until he realized he had to make money. His buddy went out for overnight janitor jobs “because nobody else wanted them,” and Ptacek went in for baker’s hours. From then on, the baking, pastry, and chef positions kept on rolling in.

Ptacek eventually fell in with a young Lenny Russo (now of Heartland fame) and the pair ran a forward-thinking gourmet grocery and deli called Blackberry Green Market. There was nothing like it at the time. Pesto was new. Free range turkey was new. Brie en croute was new.

“It would be like, squid ink? What’s that? Let me get this book and see what they say!” He had to go down to Barnes & Noble and find travel magazines to figure out what he was working with. But

it was exciting — until he looked up and realized he wasn’t making any money.

“I mean, why have a bank account? You have rent, and then what’s left?”

He lived in Elliot Park at the time, and there was talk of the neighborhood association wanting to preserve the historic diner that was originally one of 15 in a Minneapolis chain called the Band Box. By 1972, the Elliot Park location was the only one still in operation. The owner, Orin Johnson, was running the place, but it wasn’t going well. Ptacek brokered a deal and joined him at the flattop in exchange for an initial 20 percent of the business.

Eventually, Johnson left and Ptacek got a low-interest city loan to put a small addition on the place and add a larger kitchen. The rest is, and continues to be, history.

## BAND BOX DINER

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“This is my bank account now,” he says.

His “gal” Heather manages the front-of-house operations, and their four-year-old seems to run things as confidently as the two of them put together.

“He’s walked up to tables and taken orders, and he knows how to flip his own sausages,” Ptacek tells me. The boy wields a server’s notebook and declares that I ought to order some French fries. He’s right. I ought to.

It would be easy to say that the food at Band Box, which is singularly delicious and superior to most diner food you’ve probably ever eaten, is rendered so because of Ptacek’s pedigree as a cheffy-



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TONY NELSON

chef. But no, he says. “The older you get, the more you realize that the simpler the food is, the better. You go: I’ll give them this cheese and this meat, and this piece of bread, and put them all together!”

You won’t find anything fancy or cheffy at Band Box. Ptacek tried that, it didn’t work. He tried curing his own lox, putting fresh fruit in the salads; they didn’t sell. And just by coincidence, the stuff that did sell — breakfast and burgers — is what he had space and manpower to accommodate anyway. So that’s what he cooks.

Does he miss the highbrow cookery of his youth?

“It doesn’t matter how expensive the cheese is,” he says. “You’re still standing in a hot kitchen putting it on the sandwich. At least here I’m having fun.”

Short order combos come first: two eggs, legendary American fries, and toast; and probably the best egg sandwich in the world, served upon an English muffin, right and proper. Then there’s a smattering of ingenious specialty items, born out of Ptacek’s boredom with burgers.

“I added it up once, how many burgers I’ve cooked and eaten, and I don’t want to talk about it. Six days a week for 20 years?” He makes a face that is one part surprise and one part disgust.

So, from the ever-loving resentment of burgers comes the Lil Buddy — an egg, sausage, and slice of American cheese peeking coquettishly from between two

pancakes. Also note the Dude Ranch, which is a burger, yes, but wears an onion ring like a headband and gets bathed with a basin of ranch and striped with “Bro Sauce,” Band Box’s take on Sloppy Joe dressing.

This is dude food at its best, the genius result of a chef playing to the whims of his own appetite. You want this.

And you can have it, for prices that seem in line with another era, just like the place itself. Few things exceed \$10, and even then, it’s by a narrow margin.

Ptacek reminds me that though he sells these things for these prices, “it’s all good stuff.”

He takes care to buy bread fresh instead of frozen, and the brioche-like buns

smell of real butter and eggs.

“We make every little thing on this menu,” he says.

All of it taken together is what keeps the place a stomping ground of democracy. I ask if there are there any regulars who’ve been coming since the beginning. Ptacek cranes his head around the room to see if there are any in our midst, now.

“We had a 60-year-old black guy, Tony, who basically lived here. A pre-op transsexual waiting for a sex change. This guy who’s a construction mogul,” he says. “People still get out of jail and come see me. We lost some. Some of the old ones died. We still have crazies come walking through. It’s still fun. We can talk, drink coffee. Have fun.” ☞

**“The older you get,  
the more you  
realize that the  
simpler the food is,  
the better.”**

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## THE MAINROOM

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WEDNESDAY, SEPTEMBER 28



THURSDAY, SEPTEMBER 29



FRIDAY, SEPTEMBER 30



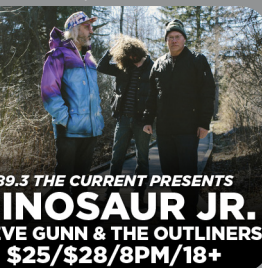
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THURSDAY, OCTOBER 6



FRIDAY, OCTOBER 7



SATURDAY, OCTOBER 8



SUNDAY, OCTOBER 9



MONDAY, OCTOBER 10



TUESDAY, OCTOBER 11



WEDNESDAY, OCTOBER 12



FRIDAY, OCTOBER 14



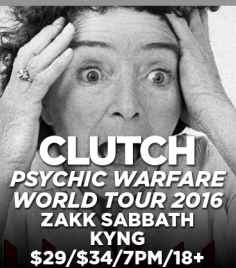
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THURSDAY, OCTOBER 20



FRIDAY, OCTOBER 21



SATURDAY, OCTOBER 22



SUNDAY, OCTOBER 23



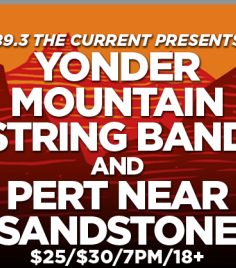
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WEDNESDAY, OCTOBER 26  
THURSDAY, OCTOBER 27



FRIDAY, OCTOBER 28



SATURDAY, OCTOBER 29



SUNDAY, OCTOBER 30



MONDAY, OCTOBER 31



TUESDAY, NOVEMBER 1



WEDNESDAY, NOVEMBER 02



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## ALSO COMING TO THE MAINROOM

- 11/03 **WATSKY - X INFINITY TOUR** w/ WITT LOWRY, DAYE JACK, CHUKWUDI HODGE ALL AGES  
11/04 **MAJID JORDAN** w/ DJ TJ ALL AGES  
11/05 **BLACKBERRY SMOKE, LIKE AN ARROW TOUR** w/ LUKE COMBS 18+  
11/06 **JAI WOLF** w/ JERRY FOLK, KHAI 18+  
11/07 **NICOLAS JAAR LIVE** 18+  
11/09 **LECRAE - THE DESTINATION TOUR** ALL AGES  
11/10 **REBELUTION** w/ HIRIE 18+  
11/11 **COMMUNIST DAUGHTER RECORD RELEASE SHOW** w/ ALPHA CONSUMER, FRAEA, CATBATH 18+  
11/12 **HORSESHOES & HAND GRENADES** w/ CABINET, GINSTRINGS 18+  
11/18 **JAMES VINCENT MCMORROW** w/ ALLAN RAYMAN 18+  
11/19 **STRFKR** w/ GIGAMESH, PSYCHIC TWIN 18+  
11/23 **THE IKE REILLY ASSASSINATION** w/ THE HONEYDOGS, RICH MATTSO & THE NORTHSTARS 18+  
11/25 **HAR MAR SUPERSTAR** w/ TICKLE TORTURE, GGOOLDD 18+  
11/26 **THE CACTUS BLOSSOMS** w/ NICOLE ATKINS 18+  
12/01 **JJ GREY & MOFRO** w/ PARKER MILLSAP 18+  
12/03 **MASON JENNINGS** 18+  
12/08 **THE 37TH ANNUAL JOHN LENNON TRIBUTE** FT. CURTISS A WITH A LITTLE HELP FROM HIS FRIENDS 18+  
12/16 **SOUL ASYLUM** w/ MCNASTY BRASS BAND 18+  
1/07 **SEMISONIC - PERFORMING "GREAT DIVIDE"** IN ITS ENTIRETY 18+  
1/14 **HAPPY BIRTHDAY JANIS A TRIBUTE TO THE LIFE & MUSIC OF JANIS JOPLIN - 10 YEAR ANNIVERSARY** 18+  
1/20 **THE DEVIL MAKES THREE** 18+  
2/26 **AARON LEWIS - THE SINNER TOUR** 18+  
3/18 **PASSENGER** ALL AGES

## 7TH ST ENTRY

- 9/28 **PORCHES** w/ JAPANESE BREAKFAST, RIVERGAZER 18+  
9/30 **RYLEY WALKER** w/ CIRCUIT DES YEUX, STEVE PALMER 18+  
10/01 **A DJ TRIBUTE TO THE KING OF POP AND THE PURPLE ONE FT. DJ DAVE PAUL** 18+  
10/03 **GOBLIN COCK** w/ NIGHTOSAUR, BUSEY 18+  
10/05 **YOHUNA** w/ P • PL 18+  
10/06 **FROM INDIAN LAKES** w/ MADE VIOLENT, WILD WILD HORSES 18+  
10/07 **EZTV** 18+  
10/08 **TWIN PEAKS** w/ WHITE REAPER, MODERN VICES 18+  
10/09 **LEPROUS** w/ EARTHSIDE, BINARY CODE, DISSONA 18+  
10/10 **CYMBALS EAT GUITARS** w/ FIELD MOUSE, WILDHONEY 18+  
10/11 **SWEAR AND SHAKE AND LAUREN SHERA** 18+

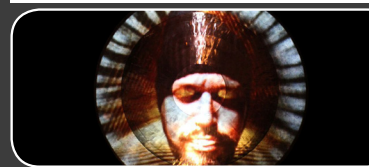
## TURF CLUB

- 9/28 **PARSONSFIELD** w/ REINA DEL CID, HANNAH VON DER HOFF 21+  
9/29 **DUSTY HEART - VIDEO + SINGLE RELEASE SHOW** w/ BBGUN, JOE GEORGE 21+  
9/30 **DANIEL ELLSWORTH & THE GREAT LAKES** w/ MIDNIGHT & MUDD 21+  
10/01 **KING CHARLES** w/ J.E. SUNDE 21+  
10/04 **ALLISON CRUTCHFIELD** w/ PARTIAL TRACES, TIGHTS 21+  
10/05 **BRONZE RADIO RETURN** w/ AIR TRAFFIC CONTROLLER 21+  
10/06 **THE BALLROOM THIEVES** w/ MAGGIE KOERNER 21+  
10/07 **THE SHEEPDOGS** w/ SAM CASSIDY 21+  
10/08 **SERATONES** w/ WITH WHISKEY ROCK 'N' ROLL CLUB, DANIEL & THE REAL FEELS

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## UPCOMING SHOWS AT OTHER VENUES



**MONDAY, OCTOBER 03**  
**TOBACCO**  
w/ HIGH TIDES, ODONIS ODONIS  
at TRIPLE ROCK  
\$15/7PM/18+



**TUESDAY, OCTOBER 04**  
RADIO K PRESENTS  
**PREOCCUPATIONS**  
w/ METHYL ETHEL  
at FINE LINE  
\$15/\$30 RESERVED BALCONY/7PM/18+



**FRIDAY, OCTOBER 07**  
**GLASS ANIMALS**  
w/ PUMAROSA  
at MYTH NIGHTCLUB  
\$31/\$36 DOS/7PM/ALL AGES



**TUESDAY, OCTOBER 11**  
**NOTHING BUT THIEVES**  
w/ JULY TALK, THE WRECKS  
at FINE LINE  
\$16/\$18/5:30PM/ALL AGES



**WEDNESDAY, OCTOBER 12**  
GO 96.3 PRESENTS  
**BOB MOSES**  
w/ HARRISON BROME  
at FINE LINE  
\$20/\$25/7:30PM/18+



**THURSDAY, OCTOBER 13**  
**OKKERVIL RIVER**  
w/ LANDLADY  
at FINE LINE  
\$20/\$35 RESERVED SEATING/7PM/18+



**THURSDAY, OCTOBER 13**  
FIRST AVENUE AND JAM PRESENT  
**THE HEAD & THE HEART**  
w/ DECLAN MCKENNA  
at NORTHP  
\$39.50 - \$49.50/7PM/ALL AGES



**FRIDAY, OCTOBER 14**  
**TOM ODELL**  
w/ BARNS COURTNEY  
at FINE LINE  
\$17/\$20/8PM/18+

- 10/14 **INGRID MICHAELSON** w/ AJR at Northrop  
10/15 **OF MONTREAL** w/ TEEN at The Cedar  
10/15 **LEWIS DEL MAR** w/ PRINZE GEORGE at Triple Rock  
10/16 **MOON HOCH** w/ HONEYCOMB at Triple Rock  
10/21 **MURA MASA** at Fine Line  
10/22 **TEENAGE FANCLUB** w/ SAM EVIAN at Fine Line  
10/22 **HAYDEN JAMES - 'JUST A LOVER' NORTH AMERICAN TOUR** w/ DENA AMY at Triple Rock  
10/24 **THE STRUMBELLAS** w/ FOREIGN AIR at Fine Line  
10/25 **TRASH TALK** w/ ANTWON, BLACK NOISE at Triple Rock  
10/27 **BAD SUNS** w/ COIN at Fine Line  
10/27 **WET** w/ DEMO TAPED at Triple Rock  
10/28 **BEACH SLANG AND BLEACHED** w/ HUNNY at Triple Rock  
10/29 **NEON INDIAN AND CLASSIXX** w/ ALEX FRANKEL, HARRIET BROWN at Fine Line  
10/29 **JOSEPH** w/ WILLIAM WILD at The Cedar  
10/30 **TOMMY STINSON'S COWBOYS IN THE CAMPFIRE** w/ JOHN SWARDSON at Triple Rock  
11/01 **SCREAMING FEMALES** w/ MOOR MOTHER, EPIC DOWNTIME at Triple Rock

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9/30 Friday 2 - 8 pm  
10/1 Saturday 10 am - 8 pm  
10/2 Sunday 11 am - 5 pm

## WHERE:

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Stunt Puppy  
Teeny Bee Boutique  
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Tradition Creek  
Trappings  
Wanderer Traveling Boutique  
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## BANDS

### FRIDAY, SEPTEMBER 30

3:30 pm Holidae  
5:00 pm Rogue Valley  
6:30 pm Nicholas David

### SATURDAY, OCTOBER 1

10:30 am Bato Bato! Marimba Band  
12:00 pm Ventures Cover Band  
1:15 pm Javier & The Innocent Sons  
3:30 pm Good Night Gold Dust

4:45 pm Aby Wolf  
2:15 pm Romantica  
6:00 pm Solid Gold  
7:15 pm Night Moves

### SUNDAY, OCTOBER 2

11:15 am Bunny Clogs  
12:45 pm Lars Carlson  
2:30 pm The Federales  
4:00 pm Crankshaft Trio

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# A LIST

**FRIDAY** The Soap Factory's Haunted Basement turns 10 **P. 27**

**SATURDAY** Dudes flaunt their beauty for beer at the Mr. Northeast Pageant **P. 30**

WEDNESDAY 9.28

## COMEDY

### WENDY LIEBMAN

ACME COMEDY CO.

"I just moved," reports comedian Wendy Liebman. "That took a lot out of me. I threw away a third of my stuff. Someone gave me that book *The Life Changing Magic of Tidying Up*. Basically it says get rid of everything that doesn't bring you joy, so the first thing I did was throw the book away. I'm just doing my act for you." She sounds apologetic, but all is good. As one of America's most gifted joke writers, she's welcome to fill an interview with jokes. Like many comics, she tweets out jokes. "I started tweeting out these joke bubble images so that people could retweet them," she explains. "They have my name on them like, 'I'm a writer. I write checks.' Not very good, but they have my name at the bottom because I think with the internet there's a lot of joke borrowing. I've seen some of my jokes show up in memes and cartoons. I think as comedians we don't really have a way to copyright our jokes, so I'm going to have to write a novel. That way, no one can copy them." 18+. 8 p.m. Wednesday through Saturday; 10:30 p.m. Friday and Saturday. \$15-\$18. 708 N. First St., Minneapolis; 612-338-6393.

**Through Saturday** —P.F. WILSON

THURSDAY 9.29

## BEER

### TIN WHISKERS VS. NORTHGATE BREWING BREW-OFF

MOTO-I

The Tin Whiskers Brew-Off is a unique series. It's competitive, yes, but it's more about creativity than it is about bringing home a trophy. Before the event, fans go online to vote for three special ingredients — caramel, tamarind, and lemongrass, for example — to be used in a brew. The two competing breweries then each make a special, one-off concoction that revelers sample and vote on for best in show. The latest round will held at Moto-i, where Tin Whiskers



KATE RENEE, ENVOY

and Northgate will be using rhubarb, lingonberry, and ancho chile in their beers. Northgate will most likely draw from their traditional, English-inspired techniques. Meanwhile, Tin Whiskers' head brewer, Derek Brown, has given some hints about his own entry: "I'm making a tart beer flavor profile to let the lingonberry and rhubarb come out, much like a hop normally would," he says. "I don't know how the ancho will play out just yet, so that will be a surprise for everyone — me included." 5 to 8 p.m. Free. 2940 Lyndale Ave. S., Minneapolis; 612-821-6262. —LOREN GREEN

## READING

### EMILY ST. JOHN MANDEL

ANDERSON STUDENT CENTER

The apocalypse has never been as literary as in Emily St. John Mandel's *Station Eleven*. Deftly navigating among genres (horror, speculative fiction, poetry, playwriting), as well as between time and place, voice and character, Mandel's wholly original tale features a traveling troupe of musicians and actors, a dangerous prophet, and an airport transformed into a Museum of Civilization in the Great Lakes region.

The fantastical novel won the Arthur C. Clarke Award in May 2015, in part for its focus on the characters' dedication to the survival of art and culture in a post-apocalyptic world. 7 p.m. Free. 2115 Summit Ave., University of St. Thomas, St. Paul; 651-962-6137. —CAMILLE LEFEVRE

## COMEDY

### WENDY MAYBURY

JOINT JOINT COMEDY CLUB

"I thought it would be super exotic to be a ship's photographer on a cruise ship and get to travel everywhere," says comedian Wendy Maybury of the career that originally brought her to the Twin Cities. "But the only opening they had was on the Mississippi River. So at the breakneck speed of 25 miles per hour I got to explore the whole interior of the U.S. and had a good time. I always have a good time." Seeking to have a good time here, she decided to try doing standup, and fell in love not only with the art form, but all of the performers in the local scene. Over the years, her set has developed to reflect the changes in her life. "When I first started doing comedy, I weighed 310 pounds," she says. "I was a single girl who wasn't getting any action, so a lot of my jokes revolved around that." Then she lost 160 pounds. "I was doing a great job starting to headline, going out on runs, and then I got knocked up," she adds. "That was exciting. It kind of derailed everything for a while. Travelling with an infant is tough." Her son is now two years old. Lately she's headlined in Houston and Atlanta, as well as clubs throughout the Midwest. 8 p.m. Thursday through Friday; 10:30 p.m. Friday; 7:30 and 9:45 p.m. Saturday. \$15. 801 Sibley Memorial Hwy., Lilydale; 651-330-9078. **Through Saturday** —P.F. WILSON

## RECEPTION

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CONTINUED ON PAGE 27 ►

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SHAPING SOUND

**MARTHA REDBONE<sup>+</sup>** BONE HILL: THE CONCERT  
**OCT 8**

**TRAVIS WALL'S SHAPING SOUND:**  
DANCE REIMAGINED  
**OCT 14**

PRESENTED BY THE ORDWAY in partnership with **LORI DOKKEN**  
**PAINTING JONI:**  
CELEBRATING THE MUSIC OF A MASTER  
**OCT 16**

**STOMP** THE INTERNATIONAL SENSATION  
**OCT 18-23**

**STEP AFRIKA!<sup>+</sup>**  
THE MIGRATION: REFLECTIONS ON  
JACOB LAWRENCE  
**OCT 29**



SCHUBERT CLUB, THE SAINT PAUL CHAMBER ORCHESTRA, & ORDWAY present  
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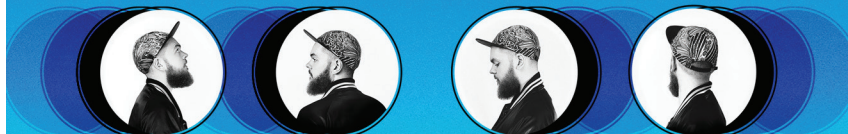
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you'll be handed in  
the basement.

COURTESY OF THE SOAP FACTORY

CONTINUED FROM THURSDAY ►

Wonderful restaurants and businesses along University Avenue speak to their rich traditions, food, fashion, and aesthetics. In Frogtown, the epicenter of the St. Paul's Hmong community, sits the Hmong Cultural Center, which boasts cultural exhibits and resources for the community, as well as one of the largest Hmong research libraries in the country. This week, the Hmong Cultural Center holds an open house for its new Exhibit Center, developed in partnership with Museology Museum Services and Design Uake. You can take a look at displays featuring Hmong clothing, embroidery, tools, jewelry, musical instruments, and other cultural artifacts, and hear about the center's future plans for new interpretive exhibits that will incorporate interactive audio-visual technology in 2017. 5 to 7 p.m. Free. 375 University Ave., Ste. 204, St. Paul; 651-917-9937. —SHEILA REGAN

FRIDAY 9.30

#### HALLOWEEN

### HAUNTED BASEMENT X

THE SOAP FACTORY

For the past 10 years, the Soap Factory has been sending people down into the building's unfinished basement and scaring the crap out of them. Ghouls have provoked fear, blood and vomit have been sprayed, and quite a few patrons have uttered the safe word, "uncle." This year, folks who sign the waiver and make their way down the dark stairs will discover a bevy of horrors inspired by real-life scares. People will have to discover for themselves what that means, as each year the Soap reinvents its surprises. Past frights have included inescapable mazes, spinning rooms, and dark abysses with no hope of light. Sound

too intense? No-touch and lights-on tours tone things down for those who need it, or go for an even more harrowing experience and sign up for a solo walk-through. Tickets and more info can be found at [www.soapfactory.org/haunted-basement](http://www.soapfactory.org/haunted-basement). 18+. 6 to 10 p.m. Wednesdays, Thursdays, and Sundays; 6 to 11 p.m. Fridays and Saturdays; 6 p.m. to midnight October 31. \$25-\$27. 514 Second St. SE, Minneapolis; 612-623-9176. **Through October 31** —JESSICA ARMBRUSTER

#### FILM

### HOUSES ATOP THE GATES OF HELL

TRYLON MICROCINEMA

Just in time for Halloween season, Trylon microcinema is presenting Houses Atop the Gates of Hell, a five-film series surveying the perils lurking in our supposedly innocuous dwellings. *Destiny* (1921) is a feverish silent-era tale from iconic German expressionist Fritz Lang in which a woman is challenged by Death to save the soul of her departed fiancé. Far less reasonable is Pazuzu, the ancient demon of *The Exorcist* (1973), whose possession of a young girl in her Georgetown home has inspired decades of nightmares. Brooklyn brownstones are no safer, as evidenced by *The Sentinel* (1977), in which a young actress moves into an apartment building where the other occupants serve a dark master. Such horrors are quaint, however, compared with the forest-dwelling entities that descend upon an unlucky cabin of vacationing friends in *The Evil Dead* (1981). And, continuing a Halloween tradition, the series closes with seven schoolgirls imperiled by a soul-devouring house in the Japanese cult classic *Hausu* (1977). Fridays through Sundays; check

CONTINUED ON PAGE 28 ►

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## A-LIST



PHOTO COURTESY OF 20TH CENTURY FOX/PHOTOFEST

Robert Redford and Sundance hits are screening at the Walker.

### CONTINUED FROM FRIDAY ►

trylon.org/series/158 for showtimes. \$8; \$12 for *Destiny* (screening features live musical accompaniment from Katie Condon). 3258 Minnehaha Ave. S., Minneapolis; 612-424-5468. **Through October 30 —BRAD RICHASON**

### CRAFT MARKET RUMMAGE MN

MINNESOTA STATE FAIRGROUNDS  
Get your holiday shopping started early with Rummage, a three-day event from the people behind the Beer Dabbler festivals. Here they'll be taking "craft" beyond beer with a pop-up market of Minnesota products. There will be boutique clothes, rare vinyl, pet supplies, home decor, woodworking, sportswear, and jewelry for sale. Vendors include Mill City Hats, flashlight, Karma Boutique, Adam Turman, i like you, Forage Modern Workshop, and Oh Dier. Kids will be entertained with games, caricatures, and an obstacle course, while adults can recharge from shopping with Bent Paddle beers. Rogue Valley, the Federales, and Ventures Cover Band lead the musical lineup, which is as varied in style as the vendors themselves. For tickets and more info, visit [www.rummagemn.com](http://www.rummagemn.com). 2 to 8 p.m. Friday; 10 a.m. to 8 p.m. Saturday; 11 a.m. to 5 p.m. Sunday. \$10/\$15. 1265 Snelling Ave., St. Paul; 651-288-4400. **Through Sunday —LOREN GREEN**

### FILM SERIES/TALK ROBERT REDFORD: INDEPENDENT/VISIONARY WALKER ART CENTER

Taken solely on his merits as an actor, Robert Redford would be considered one of the defining talents of his time.

His critically acclaimed turns in such blockbusters as *Butch Cassidy and the Sundance Kid* (1969), *Jeremiah Johnson* (1972), and *The Sting* (1973) could reasonably stand as the pinnacle of any actor's career. As made clear by the Walker Art Center's six-week retrospective, Robert Redford: Independent/Visionary, such celebrated roles were only the start of a daring and enduring legacy. In addition to his acting, Redford branched out into directing, scoring an Oscar win for his debut, *Ordinary People* (1980), and an Oscar nomination for *Quiz Show* (1994). Both films will be highlighted, along with some of Redford's most iconic acting roles, as part of the retrospective's Wednesday-night screenings. As the founder of the Sundance Institute, Redford's enormous influence in the stewardship of independent film is similarly acknowledged with weekend screenings of films curated from the organization's prestigious roster, including recent favorite, this year's *Certain Women* (whose director, Kelly Reichardt, will be on hand). All of these myriad facets of Redford's career, as well as other insights into the film industry, environmental causes, and the state of our culture, are sure to be explored during the main event, a live (and very sold out) dialogue on November 12 between Redford and noted film critic Amy Taubin. Visit [www.walkerart.org](http://www.walkerart.org) for a complete schedule. 7:30 p.m. Wednesdays, Fridays, Saturdays; 2 p.m. Sundays. \$9 per screening; \$20-\$50 passes available. 1750 Hennepin Ave., Minneapolis; 612-375-7600. **Through November 12 —BRAD RICHASON**

CONTINUED ON PAGE 30 ►



## DROP TAILGATE

High-energy country music

**THURSDAY**  
**10.6.16** | **9:00 PM**  
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Country-rock

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**SATURDAY**  
**10.8.16** | **9:00 PM**  
**\$15**

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<b>GSHARP &amp; THE BIZNESS</b> THE BEST BAND MONEY CAN BUY!	<b>DAN LUND BAND</b> COUNTRY TWANG.	<b>THE RIVERSIDE SWING BAND</b> SHANNON & BILLS ROCKABILLY SWING DANCE NIGHT	<b>ROGER HOOVER</b> ELEMENTS OF COUNTRY BLUES, APPALACHIAN BALLADS, DIRGES AND BEYOND	<b>HITCHVILLE</b> MN'S PREMIER BIG-TIME COUNTRY CLASSICS COVER BAND!	<b>RITUAL MADNESS PODCAST PRESENTS</b> AN EVENING OF METAL SPONSORED BY ROLLING ROCK	
<b>GSHARP &amp; THE BIZNESS</b> THE BEST BAND MONEY CAN BUY!	<b>MANIC MUSIC MONDAY</b> UP-AND-COMING ARTISTS IN MN	<b>MISS MYRA AND THE MOONSHINERS</b> SHANNON & BILLS ROCKABILLY SWING DANCE NIGHT	<b>THE NAKED COWBOYS</b> CLASSIC COUNTRY / ROCK	<b>BIG SANDY AND THE FLY RITE BOYS</b> ROCKABILLY/COUNTRY/HILLBILLY ADVANCE TICKETS \$12	<b>CHASE &amp; OVATION</b> A SALUTE TO THE MUSIC OF PRINCE! FROM MINNEAPOLIS MINNESOTA, THE PLACE WHERE IT ALL BEGAN!	



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## A-LIST

Grupo Corpo arrives  
with high-energy dance.



SHAREN BRADFORD

CONTINUED FROM FRIDAY ►

## THEATER BARBECUE

MIXED BLOOD THEATRE

Playwright Robert O'Hara is known for exploring the intersections of class, race, and sexual identity in unexpected ways. His breakout *Insurrection: Holding History* (1996) used time travel as a device to revisit American slavery; *Bootycandy* (2014) took a comedic but pointed look at the challenges of being a gay black man. Hilton Als of the New Yorker has already called O'Hara's new play, *Barbecue*, "my idea of an American classic, or the kind of classic we need." There's no better venue than Mixed Blood Theatre for this rowdy piece to have its local premiere. *Barbecue* is about a family mounting a questionably conceived intervention at a picnic. They're not afraid to give offense to each other or to the audience, and O'Hara further complicates things by flipping the script: We see the family in alternate universes, as both white and black. Eventually, the worlds intersect. A stellar cast — including Regina Marie Williams, Stephen Yoakam, Jevetta Steele, and Sue Scott — will bring this darkly humorous tale to life. 7:30 p.m. Wednesdays through Friday; 8 p.m. Saturdays; 2 p.m. Sundays. Free; \$20 guaranteed reservations. 1501 Fourth St. S., Minneapolis; 612-338-0937. **Through October 16** —JAY GABLER

SATURDAY 10.1

## ART/GALLERY

### 7 SINS

GAMUT GALLERY

Art lovers know Minneapolis painter Kate Renee for her "Beauties Behaving Badly" series, which combined classic fairytale characters and sinister scenarios, such as Snow White injecting herself with Botox and Belle seen with

bruises from a beating. Renee's new exhibition, opening at Gamut Gallery on Saturday, takes that twisted whimsy to another level with "7 Sins." Pulling from modern influences like Kim Kardashian's selfie obsession, the presidential election, and violence in the local community, Renee gives lust, gluttony, greed, sloth, wrath, envy, and vanity a fresh — if unsettling — interpretation. Throughout, Renee plays with the number seven, not only in details but in the painting process, layering acrylic and resin on birch panels to create three-dimensional works of art. With Winnie-the-Pooh gorging himself on honey, a gruesome depiction of the Queen of Hearts from *Alice in Wonderland*, and Trump disguised as a money-grubbing Monopoly Man, Renee's work is colorful enough for children to delight in but dark enough to amuse adults. DJ sets, live music, a dance performance, and an artist's talk are scheduled during the exhibition's run. There will be an opening reception from 7 to 11 p.m. Saturday, October 1 (\$5 cover), and an exhibit finale from 7 to 11 p.m. Saturday, October 29 featuring a CD-release show from ACTN (\$10-\$15 cover charge). 717 S. 10th St., Minneapolis; 612-367-4327. **Through October 29** —ERICA RIVERA

## ART/ENVIRONMENT

### ANTHROPOCENIC MIDDEN SURVEY: MISSISSIPPI RIVER

WEISMAN ART MUSEUM

A year ago, artist Sean Connaughty presented a pop-up show in south Minneapolis featuring the fruits of a kind of archaeological excavation that took place in Lake Hiawatha. Connaughty and his friends had gathered trash bag after trash bag of the waste that had ended up in the lake as a

CONTINUED ON PAGE 33 ►

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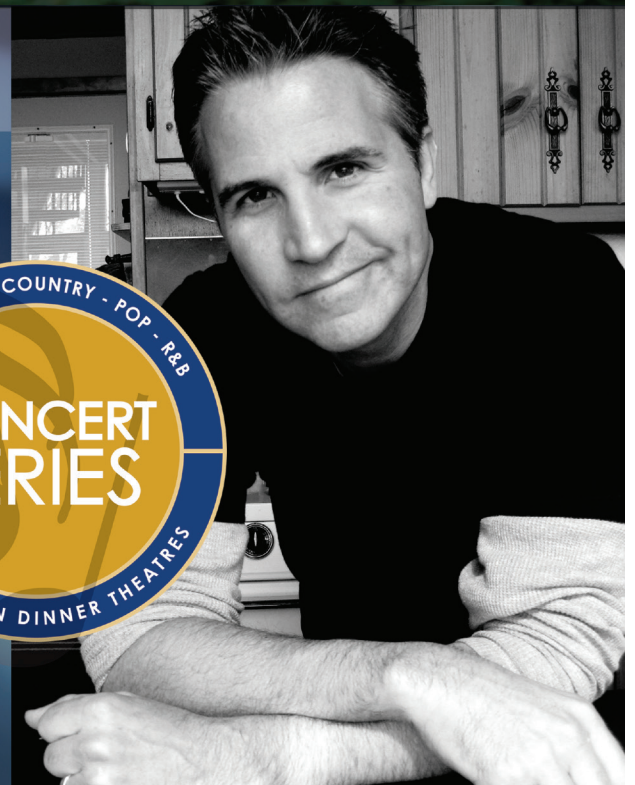
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## ART/FASHION

## MEASURED

SOO VISUAL ARTS CENTER

"Measured" is a one-night show featuring local fashions. However, there will be nary a model or catwalk in sight. In true gallery form — this is a show at SooVAC, after all — Twin Cities designers will be sharing the inspiration, time commitment, and technique that take them from idea to item. Participating talents include Max Lohrbach, Laura Fulk, Jenny Carle, Kerry Riley (Needle & Black), Raul Osorio, and Maritza Ramirez. Each will create one piece and share the end results, a.k.a. the threads we covet and wear, in a sparse display. It's process that's warmly showcased in this installation-style show, as revelers will get a glimpse into the time, effort, and thought that went into each work. While no fashion photographers will be snapping away, guests are encouraged to take pics to share on social media, documenting the event in a truly modern way. 6 to 10 p.m. Free. 2909 Bryant Ave. S., Ste. 101, Minneapolis; 612-871-2263. —JESSICA ARMBRUSTER

Kerry Riley  
of Needle  
& Black

AMY GEE

## CONTINUED FROM SATURDAY ►

result of litter being drained directly into it, without any mitigation. He presented his findings as an "anthropocenic midden survey," a phrase used to describe studying a collection of ancient refuse to better understand that culture. This fall, Connaughty and members of the student group WAM Collective reimagine the the project, this time using "midden" from the Mississippi River gathered from a series of river clean-up days. The crew researched and classified trash found on the East and West Banks of the Twin Cities campus with a goal of creating awareness about our individual actions and how they affect one of the largest rivers in the United States. The project culminates in a large-scale interactive installation and sculpture using the trash gathered from the river, displayed outside of the museum as part of Open Streets on the University of Minnesota campus. 11 a.m. to 5 p.m. 333 E. River Rd., Minneapolis; 612-625-9494. —SHEILA REGAN

## BEAUTY

## MR. NORTHEAST PAGEANT

GRUMPY'S NORTHEAST

This Saturday, Grumpy's is on a quest for Mr. Northeast. To find him, people will jump through a variety of hoops before the victor receives his sparkly crown. Contestants will be judged on their sartorial choices, asked to demonstrate a talent, and prove themselves to be congenial during a Q & A session. The

stakes are high, as the winner won't only score prestige, he'll also get a case of Indeed beer per month (Mr. Northeast has a buzz to maintain, apparently). Feel like you have what it takes? Put on your best flannel, fancy up that beard with some oil, pop on your hipster glasses, and head over to the bar. Entrants need only be male-identified, 21 or older, and have \$10 to sign up. Ian Rans will emcee. Proceeds benefit East Side Neighborhood Services. 4 to 10 p.m. \$5. 2200 Fourth St. NE, Minneapolis; 612-789-7429. —JESSICA ARMBRUSTER

## DANCE

## GRUPO CORPO

NORTHROP AUDITORIUM

The athletic zest of the Olympics and more fuels this Brazilian troupe, which opens the Northrop Dance Season with a program of fast-paced fusion. "Parabelo" unites propulsive Afro-Brazilian rhythms and undulating torsos with hints of ballet and jazz. The lithe and charismatic dancers, capable of elegance and ferocity at warp speed, also perform "Dança Sinfônica," created in 2015 for Grupo Corpo's 40th anniversary. The work pays homage to the company's wide ranging repertoire, with a backdrop of photos from its history. Gold medals all around for this explosive ensemble. 8 p.m. \$37-\$62. 84 Church St. SE, Minneapolis; 612-624-2345. —LINDA SHAPIRO

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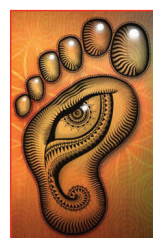
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FEAT. COLD SWEAT  
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MOBSTER LOBSTER  
**OCT. 1**



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**OCT. 7**



CABOOZE &  
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**BROTHERS OSBORNE**  
**OCT. 20**



**WOOKIEEFOOT HALLOWEEN!**  
**OCT. 28-29**



**HALLOWEEN BASH FEAT. HEAD FOR THE HILLS**  
W/ THE HENHOUSE PROWLERS  
**OCT. 31**



**DEAD LARRY**  
W/ MARAH IN THE MAIN  
SAIL + KICK  
**NOV. 5**



CABOOZE & AEG PRESENT  
**NOFX**  
W/ PEARS + USELESS ID  
**NOV. 12**



CABOOZE &  
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**LOCASH**  
**MAR. 23**

## UPCOMING

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9/30..... **LEOPRESENTS.COM** **Reflections Farewell**  
10/5..... **LEOPRESENTS.COM** **Art of Dying** feat. CHILDREN 18:3, & LETTERS FROM THE FIRE  
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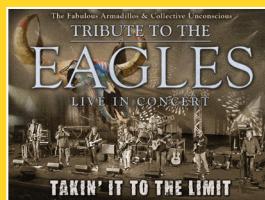
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# MAKING A MONSTER

Now that the dust has settled, *Amanda Knox* looks at what's left



"Either I'm  
a psychopath in  
sheep's clothing,  
or I am you."

COURTESY OF NETFLIX

BY MICHAEL NORDINE

Have we reached Peak True Crime? *The People v O.J. Simpson* just swept the Emmys, *Serial* and *Making a Murderer* have had profound effects on their respective cases, and arguably the most acclaimed film of the year is another O.J. story, this one a seven-hour documentary produced by ESPN.

Into that crowded arena steps *Amanda Knox*, a nonfiction Netflix movie about Italy's crime of the decade — one decided in the court of public opinion long before the defendant ever went to trial.

The story is familiar to most by now, but directors Brian McGinn and Rod Blackhurst remind us of the particulars: Knox, then 20, was charged with murder while studying abroad in Italy after her roommate Meredith Kercher was murdered in late 2007. Eight years of trials, convictions, and acquittals followed, all of it accompanied by salacious headlines alluding to the accused's supposed sexual exploits ("Foxy Knoxy" was among

her tabloid-friendly nicknames).

Certain facts remain cloudy nine years later, but we at least know what we don't know. As evidenced by this documentary, that applies most directly to Knox herself. Like a lot of accidentally infamous figures, she's become a Rorschach blot whose true form depends on the eye of the beholder.

Knox has clearly had ample time to brood on this, and she immediately zeros in on the fear surrounding her: The idea that she's guilty is terrifying because she isn't the kind of person you think of as a murderer; the idea that she didn't do it is even more so because then everyone is vulnerable.

"Either I'm a psychopath in sheep's clothing," she says, "or I am you." Cue the stirring string music and archival footage touching on the murder itself and subsequent years of media speculation.

McGinn and Blackhurst have no shortage of such footage to work with, and they make compelling use of it. *Amanda Knox* begins with chilling camcorder footage of the crime scene, the kind it feels like you

shouldn't be seeing: blood on the floor and walls, an almost uncertain hand guiding the camera.


Also prominently featured are one of the lead detectives from the case and a Daily Mail reporter who covered the whole ordeal, neither of whom make great cases for themselves. The purveyor of sensationalist headlines points his finger at the police while ignoring his own role in the case. Meanwhile the detective seems to have made up his mind about Knox early on and dismissed most evidence to the contrary. ("These are my eyes," Knox says of this feelings-over-facts approach, which unsurprisingly had much to do with her appearance. "They're not objective evidence.")

Like a lot of true-crime docs, *Amanda Knox* is well made and compelling enough to make you wonder whether you're being worked in its early goings. Enough of the dust has settled by now that the filmmakers don't bother making this the definitive search for What Really Happened, nor

## AMANDA KNOX

directed by Brian McGinn  
and Rod Blackhurst  
starts Friday, Netflix

do they need to — this is a nine-year ordeal condensed to 90 minutes. As such, it's hardly exhaustive. McGinn and Blackhurst don't seem interested in crafting a postmortem on the murder and subsequent trial; rather, they provide a platform for Knox's first-person account of her own experiences.

She's the most chillingly insightful here, unsurprising given that she's the only one to live through every moment. Knox speaks most compellingly on the concept of real-life monsters, how people want to see them because it assures them that, should evil truly exist, it isn't them. They're the good ones, watching on TV or reading newspapers. But if they're wrong, and Amanda Knox is one of the good ones too, then what kind of monsters are truly out there? 

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# HISTORY REPEATS

*Ragtime* is a timely classic with modern urgency



DAN NORMAN

BY JAY GABLER

**R**agtime is about “a nation on the cusp of great change,” states Peter Rothstein, director of Theater Latté Da’s new production in a program note. Seen today, though, *Ragtime* makes American history feel less epochal than cyclical. From racist cops to frightened immigrants, the musical’s vision of American life in the early 1900s is painfully resonant with the reality we face over a century later.

For an epic historical pageant encompassing figures both factual and fictional, this musical adaptation of E.L. Doctorow’s 1975 novel has proven surprisingly amenable to chamber-sized productions. Ten Thousand Things staged an acclaimed, intimate take on the show in 2005, and now Latté Da is presenting an only moderately less minimal *Ragtime* as the company’s first Ritz Theater production since it purchased the northeast Minneapolis landmark.

In the 20 years since its premiere, *Ragtime* — written by Terrence McNally, with music by Stephen Flaherty and lyrics by Lynn Ahrens — has started to look increasingly like a contemporary classic.

McNally preserves Doctorow’s sweeping tone while reining in his sprawling structure, sharpening the focus on the black pianist Coalhouse Walker (David L. Murray Jr.) and the affluent white Mother (Britta Ollmann) as twin moral centers around which the story revolves.

Rothstein’s precisely choreographed production honors that concentration on character, with a Michael Hoover scenic design that’s so subtly integrated with the Ritz’s unpolished interior that sometimes the set hardly seems to exist at all. Two rolling stairs carry actors in and out of twin doors positioned in the middle of the stage’s rear wall, with a piano doubling as Coalhouse’s shiny new Ford. A band, led by music director Denise Prosek, is completely hidden.

The story weaves several plot threads together, in a manner that could seem contrived if this stellar cast didn’t feel so organically connected. The child of Coalhouse and his lover Sarah (Traci Allen Shannon, luminous) ends up being cared for by Mother, whose husband (Daniel S. Hines) has just taken off on a polar expedition. Meanwhile, a Jewish immigrant of artistic bent (Sasha Andreev) is struggling to

## RAGTIME

The Ritz Theater  
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Through October 23

provide for his daughter (Georgia Blando).

Rothstein’s production has enough of the ol’ razzle-dazzle to carry off showboating numbers like Coalhouse’s “Gettin’ Ready Rag” and the darkly comedic “Crime of the Century” (with Emily Jansen, as Evelyn Nesbit, glibly singing on a swing). Then, however, the show clears the decks for poignant ballads that soar — notably the climactic “Back to Before” and “Make Them Hear You,” which Ollmann and Murray, respectively, perform with strong clear voices and rock-steady sureness of purpose.

It’s hard to imagine a more apt show to open Theater Latté Da’s new season. Highly entertaining and deeply moving, this *Ragtime* makes a case not only for itself but for musical theater as a means of communion and as a catalyst for action. Just in case you didn’t get the message, there are voter registration forms in the lobby. **G**

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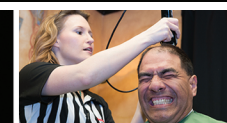


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# JOVONTA'S GOSPEL

Meet Jovonta Patton, the Minneapolis gospel singer who's dominating the Billboard charts

BY KEITH HARRIS

Jovonta Patton made a tough call this summer.

The budding 26-year-old gospel star was set to release his third album, *Finally Living*, on July 22. The biz-savvy Patton understood that as an independent artist, strong first-week sales could bring him nationwide attention.

"Everything was in place," says Patton, who pronounces the final vowel of "Jovonta" not as an "a," but rather like the accented "é" that ends the name of his idol, Beyoncé. "I had given myself enough time to promote the album and line up the pre-orders."

Then came the news: Hezekiah Walker had chosen the same date to drop his new album, *Azusa: The Next Generation 2 – Better*. Walker, the flamboyant, high-rolling "hip-hop pastor" who put his Love Fellowship Tabernacle in Brooklyn on the gospel map in the early aughts when celebs like P. Diddy and Lil' Kim worshipped there, would be the week's big story. Even a strongly selling runner-up from a north Minneapolis up-and-comer would hardly be noticed.

"We wound up pushing the album up to July 15," Patton says, speaking as warmly, theatrically, and deliberately as he sings. "I was really scared to do it — a week can really make the difference in pre-sales. But I sat down with my team and I said, 'I'm sorry, but I have to take a risk.' I didn't want to wonder, 'What if we could have been number one?'"

And now Patton doesn't have to wonder. The gamble paid off, and *Finally Living* debuted at the top slot on the Billboard Gospel Chart, bumping the previous chart-topper, the compilation *WOW Gospel 2016*, down to No. 2. Patton became the first independent artist to hit No. 1 on the gospel chart, and the album also landed at No. 12

In July, Jovonta Patton debuted atop Billboard's Gospel Chart.



JABARI HOLLOMAN

on Billboard's Christian & Gospel Albums sales chart and at No. 21 on the magazine's Independent Albums chart.

Stylishly casual in a colorful bucket hat and crisp white T-shirt, Patton meets for an interview at a downtown Minneapolis Dunn Brothers. Through the window you can see the condo he and his wife, Symone, purchased recently, a home so new that the building's still going up around it — a work in progress, like Patton's career.

Despite his downtown address, Patton remains a fixture on the North Side, where he was born and raised. He still sings most Sundays at the Shiloh Temple International Ministries on West Broadway Avenue, and hosts a radio show on KMOJ, *Wake Up and Praise with Jovonta*, very early on Saturday mornings. And he's active in his community's anti-violence campaigns as well, an effort that Gov. Mark Dayton's proclamation noted when his office declared July 31 to be Jovonta Patton Day. (An honor, it should be noted, that drew far less irate backlash than Beyoncé Day had in May.)

It was in north Minneapolis, at Berean Missionary Baptist Church on 30th and Lyndale, where Patton first started singing, joining the church's children's choir at age 4. Patton recalls getting all dressed up and

boasting to his siblings about what he'd hoped would be his debut performance. But a mild childhood trauma instead ensued: The director noted that little Jovonta had missed a rehearsal and wouldn't be allowed to sing that Sunday.

"At the Baptist church at that time, you would march down the aisle to sing, that was a big deal," he says. "I remember watching everyone pass — my cousin, all my friends at church — and I wasn't singing, and I was crying, thinking, 'But I'm the most passionate about this.'"

A minor setback, to be sure. Patton would go on to direct Berean's youth choir, and at 16 he successfully auditioned for a slot with the Nu Friends Community Choir, the latest project of renowned gospel artist James Grear. The following year, Patton founded his own community choir, Deliverance for Youth, or, DIFY, as it's less formally known. Before he turned 20, Patton was making albums, having recorded a live CD with his group at Shiloh Temple.

"The place was jam-packed with over 3,000 people, a whole bunch of young people under 21," he remembers. "I didn't know what I was doing, to be totally honest with you. We actually had someone say they were going to pay for


our album and show us how to do everything. They dropped the ball, and I had to step in and do it myself. God led me to really figure a lot of stuff out by experience."

One thing experience helped Patton figure out was how to sell records. Lacking national radio airplay, the singer had to develop a marketing strategy, and what he arrived at was a mix of the old and the new. He sold CDs after church service, as gospel acts have always done, but he also took Facebook orders from farther-flung fans. *Finally Living* sold a little more than 1,500 units in its first week —

not quite Beyoncé numbers, but better than many locally acclaimed indie bands. "It's really just family and friends," he says modestly of his fanbase.

As for the music itself, the album may not shepherd secular passersby into the flock — Patton doesn't swagger with the hip-hop style of his hero, Grammy-winning gospel force Kirk Franklin, let alone scale the pop heights of Beyoncé. But it's a winning modern gospel album modeled after another big influence on Patton, Donald Lawrence, and anchored by Patton's personable presence, with the singer exhorting in a conversationally pastoral tone one moment, grandly elevating his voice in praise the next, with the support of a choir and a sleekly jazzy backing group.

While speaking with City Pages, Patton occasionally (and apologetically) stifles a yawn, and pauses to talk on the phone with his wife. He has a good excuse to be exhausted and distracted: Symone is pregnant. So pregnant, in fact, that the Pattons' year-old daughter, Ella, will have a little sister, Zoey Jo, less than a week after this interview.

"I am having a crazy year," Patton sighs. "And the biggest part of it hasn't even happened." 

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### LOCAL NATIVES

FIRST AVENUE, WEDNESDAY 9.28

Specifics behind Local Natives' generic name trace back to Southern California and Orange County. If generics are the rule in those sprawling 'burbs, the Natives were restless enough to rebel on their first two albums, creating indie-pop both catchy and clever, incorporating tricky rhythms, mercurial arrangements, complex harmonies, and eccentric details. *Hummingbird*, from 2013, was more ruminative and a bit darker than their quirkily effervescent 2009 debut, *Gorilla Manor*. But on the new *Sunlit Youth*, LN's charming oddities are mostly swamped by waves of synthesizers shimmery enough to brighten things up, but also so dully generic they essentially daze any nominal sonic youth. Interesting things are still going on deep within LN's busy tracks, even among those ("Villainy," "Fountain of Youth," "Sea of Years") with blustery anthem aspirations, but the gooey, overweening synths repeatedly sap and bleach their character. More deftly accomplished are "Jellyfish" and "Coins," both leaner, more experimental, less self-consciously knocking at arena doors. Opening is soulful Toronto singer-songwriter Charlotte Day Wilson, formerly of the Wayo. 18+. 7 p.m. \$30. 701 First Ave. N., Minneapolis; 612-338-8388. —RICK MASON

### SIGUR RÓS

ORPHEUM THEATRE, THURSDAY 9.29

The internet has figured out that if you slow down kids' music 800 percent, you can basically create your own Sigur Rós songs. Take the theme from *Spongebob Squarepants*, dial it down to 20 bpm, and all of a sudden you have *Ágætis byrjun*. Unfortunately, that's obscured just how monumental the Icelandic post-rock band have become over their 18-year career, rendering them something of a meme to digital natives. Over seven sprawling albums, Sigur Rós have created a mountainous sound that's as fascinating as it is enigmatic. This tour sees the band setting out to reclaim their legacy. Performing with no opening act, the Reykjavik natives will play two full sets that will revisit and reinterpret songs from their entire catalog — including 2013's *Kveikur* — while also showcasing unreleased new stuff. There's probably no better venue in the Twin Cities to enjoy such a sweeping, theatrical show than the Orpheum. You'll definitely be thankful for your padded orchestra seat around hour three of this elegiac retrospective. 8:30 p.m. \$53.50-\$83.50. Orpheum Theatre, 910 Hennepin Ave., Minneapolis; 612-339-7007. —JERARD FAGERBERG

### COLIN STETSON

WALKER ART CENTER, FRIDAY 9.30

Multi-instrumentalist and composer Colin Stetson usually is associated with the avant-garde edge of whatever he's doing. And he's doing plenty, running the gamut from jazz to rock, pop, classical, and experimental in numerous contexts, collaborating with everyone from Arcade Fire to Tom Waits, Bon Iver, and Laurie Anderson. He's considered an innovative virtuoso and daring soloist on reeds, especially the massive bass saxophone, and is equally audacious as a writer and bandleader. At the Walker, Stetson and a 12-piece ensemble will tackle a "re-imagination" of Polish composer Henryk Górecki's *Symphony No. 3*, known as *Symphony of Sorrowful Songs*. It's a modern classical monster best known from the best-selling 1992 London Sinfonietta/Dawn Upshaw version and numerous film scores. Stetson replaces the original orchestration with guitars, keyboards, drums, and horns, while his sister, mezzo-soprano Megan Stetson, handles vocals. Stetson's version opens up significant new dimensions in a wrenching dirge dense with devastating anguish. Besides extending emotional boundaries, his classical reinvention flirts with a sometimes startling post-rock realm of industrial noise, drone, metal, free jazz, and electronica. 8 p.m. \$20-\$25. 1750 Hennepin Ave., Minneapolis; 612-375-7600. —RICK MASON

### ALEX WILEY

MILL CITY NIGHTS IN  
 THE NETHER BAR, SATURDAY 10.1

Of all the promising rap kids to come out of Chicago since Chance the Rapper broke out in 2013, Alex Wiley is one who seems most adaptable to whatever direction rap takes next. That's thanks in part to the skill set he's consistently shown; to call him a "rapper" barely begins to tell the story. With his penchant for joyous singing and Day-Glo beats, he has a preternatural, Chance-like ability to make you feel good with his music. Meanwhile, his elastic voice keeps his rap flows surprising and animated. His collaborations with dudes ranging from Chance to Chicago's highly literate Mick Jenkins to Indiana technician Freddie Gibbs have shown Wiley can hold his own when spitting alongside some of today's best MCs. Hell, his sound was practically fully formed by the time of his first full-length, 2013's *Club Wiley*. In 2016, aside from his *Tangerine Dream* tape, he appeared on Chance's *Coloring Book* outtake "Grown Ass Kid." That omission from a big-time record hardly seems like a setback for a guy who's very much on the come up. 16+. 7:30 p.m. \$12-\$25. 111 Fifth St. N., Minneapolis; 612-333-3422. —MICHAEL MADDEN



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fri : september 30

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sat : october 1

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10pm : **the last jackson, said kelley,  
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sun : october 2

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## MUSIC CRITICS' PICKS

### BRIAN WILSON PRESENTS PET SOUNDS

ORPHEUM THEATRE, SUNDAY 10.2

Fifty years ago, nerds delighted when NBC debuted *Star Trek*, jocks rallied behind the AFL-NFL merger, and the Beach Boys treated everyone to their magnum opus — *Pet Sounds*. At the time, the Cali sextet were already certified popstars, having given us 10 albums of beachy, harmonious bubblegum about girls, surfing, and school spirit. But Beach Boys mastermind Brian Wilson, then 24, was not satisfied. Inspired by the 1965 Beatles LP *Rubber Soul*, he set out to make his grand artistic statement, one that would become one of rock 'n' roll's first-ever concept albums. During its recording, there was plenty of infighting; there were lyrical assists from ad jingle writer Tony Asher; there were ghost contributions from the ace session players known as the Wrecking Crew. The end result was a masterpiece — an aching, emotional portrait of Wilson set to an ambitiously arty psych-pop odyssey. It's also one of the best uses of cloven animals on album covers (sorry, Paul McCartney). Former bandmates Al Jardine and Blondie Chaplin will join Wilson at the Orpheum, where he'll treat fans to *Pet Sounds* in its entirety "for a final time." 7:30 p.m. \$63-\$129. Orpheum Theatre, 910 Hennepin Av., Minneapolis; 612-339-7007. —JAY BOLLER

### ALLISON CRUTCHFIELD

TURF CLUB, TUESDAY 10.4

Though just 27 years old, Alabama-bred, Philly-based indie rocker Allison Crutchfield has already proven her talents across a handful of musical projects. She's been in three notable bands, each more successful than the last. There's her teenage band the Ackleys, started with her identical twin sister, Katie, followed by their rollicking and wordy feminist pop-punk band, P.S. Eliot. More recently, Allison has shared lead vocal duties and played guitar in the more grungy Swearin', who broke out with their 2013 sophomore album, *Surfing Strange*. These days, while Katie is the face of beloved Merge Records act Waxahatchee, Allison is pursuing her own solo career, which officially kicked off with 2014's great *Lean In to It* EP. On it, Allison plays every instrument besides bass, which was handled by Philly musician Sam Cook-Parrott. The seven-song EP is mostly lo-fi electropop, with exceptions including the intimate balladry of the Joni Mitchell-quoting "You" and closing song "Berlin." She's currently touring with her band, the Fizz, as she preps her Merge debut, due out early next year. With Partial Traces and Tights. 21+. 7:30 p.m. \$10. 1601 University Ave., St. Paul; 651-647-0486. —MICHAEL MADDEN

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## SAVAGE LOVE

# Cheat and Tell

Do I admit my infidelity before the wedding?



**Dan Savage**

I'm a guy, 35, and a cheating piece of shit. I'm engaged to a woman I love, but earlier this year I cheated on her. I have no excuse. She discovered the dating app I used, and we worked through that. But she doesn't know that shortly after her discovery, I went ahead and cheated. To my meager credit, I did seek out only women who were looking for NSA hookups. But I quickly came to realize how big of a mistake this was, how much I love my fiancée, and that I'm a shitty person. I see a therapist, and he advised that, if I'm certain this was a one-time thing, and if I'm convinced that I'm happy with my fiancée, I should keep quiet. I shouldn't burden my fiancée with this knowledge. I'm inclined to agree but, dear God, the guilt. I feel like I'm not the person my fiancée thought I was.

CAN'T PERSONALLY OVERLOOK SELFISHNESS

**I'm with your therapist**—and, hey, it's nice to see “keep your mouth shut about a one-time infidelity” make the jump from our finer advice columns (Dear Prudence, Dear Sugar, Savage Love) to some of our actual therapists.

While honesty (best policy) and confession (good for the soul) get all the positive press, there are times when unburdening yourself is absolutely the wrong thing to do. The person who confesses may wind up feeling better—because at least now they're being *honest*—but the person to whom they've confessed can wind up feeling a whole lot worse. If your fiancée is going to inevitably find out, CPOS, better she find out from you. But if the secret can be kept and if living with the guilt motivates you not to cheat again, then you can keep your mouth shut with a semi-clear-ish conscience.

This advice is not a license for serial adulterers. If you can't be faithful to someone then you should extract yourself from this monogamous commitment and refrain from monogamous commitments in the future. But if you honestly believe you can be faithful, CPOS, you don't have to see yourself as a cheating piece of shit. A serial adulterer is a cheating piece of

shit; someone who cheated once, regrets it, and makes a good-faith, multi-decade effort not to do it again is a fallible human being.

I am a 36-year-old Italian straight man. I love my girlfriend endlessly. One month ago, she told me she has thoughts about missing out on the things she didn't get to do in her teens. She is 29 years old now. Also, she says she feels only a mild love for me now and is curious about other men. Yesterday we met and cried and talked and made love and it felt like she still loves me passionately. But she also told me she had sex with a stranger a week ago and she is going for one and a half months to Los Angeles on her own. Now I feel confused. I should hate her for what she did to me, I should tell her to fuck off, but I can't do it. I am so in love and I want to be together again after her trip. How do I exit this turmoil?

PENSIVE AND INSECURE NOW

**You exit this turmoil** by breaking up with your girlfriend.

She wants to get out there and do “things she didn't get to do in her teens,” i.e., fuck, and most likely date, other guys. This isn't what you want, PAIN. You don't have to pretend to hate her, and you don't have to tell her to fuck off. But you do have to tell her that it's over—at least for now.

And once she goes, don't lie around tormenting yourself with mental images of all the things/men she's doing in Los Angeles. Don't put your life on hold while she's gone. If she wants to get back together when she returns, and if you still want to get back together with her, you can pick things up where you left off.

But you should act like it's over while she's gone, PAIN, because it most likely is.

[mail@savagelove.net](mailto:mail@savagelove.net)

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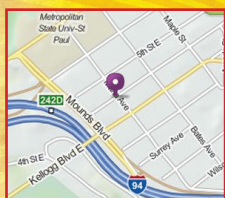
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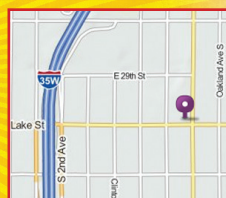
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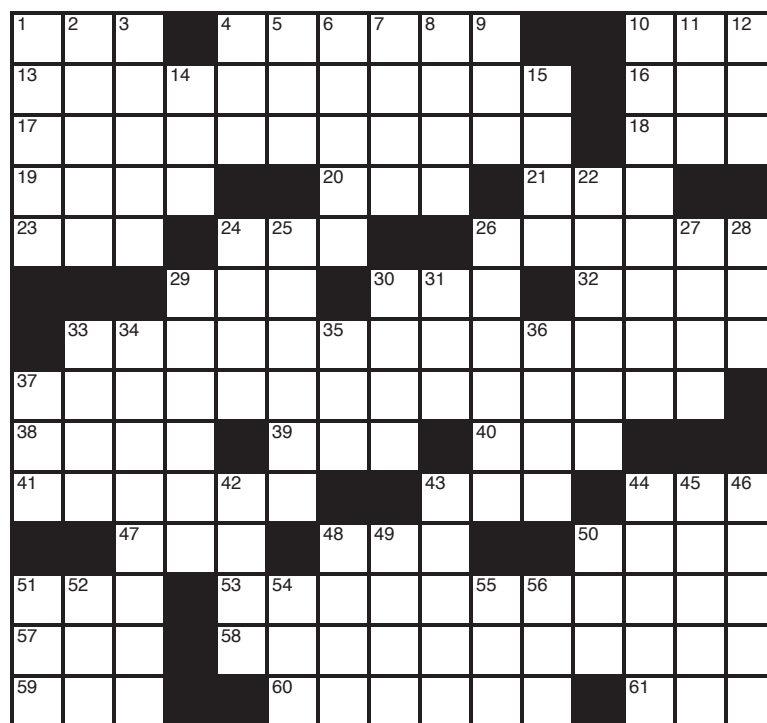
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#### Across

1. Woman, for short
4. "You can stop talking now"
10. \_\_\_ clerk
13. "The buck stops here" and "If you can't stand the heat, get out of the kitchen," e.g.?
16. Ringing endorsement?
17. Polite request to keep things witty?
18. Big mouth
19. Solar wind particles
20. Agcy. whose FAQ page includes "Is there an age limit on claiming my child as a dependent?"
21. Feline :cat :: pithecan : \_\_\_
23. Bigger T-shirts, for short
24. House of Commons legislators: Abbr.
26. Resident along the Yodo river
29. Wax collector
30. Owner of the blog TechCrunch
32. Coke selection
33. Bulbs in the kitchen purchased ahead of time?
37. Explosive NBC show?
38. With 40-Across, Jimmy Dean's owner
39. Member of the flock
40. See 38-Across
41. Like a difficult puzzle
43. Cry over spilled milk, perhaps?
44. Tucson-to-L.A. dir.
47. \_\_\_ Paulo
48. Hockey \_\_\_
50. Rubaiyat's rhyme scheme
51. Muggy

53. Gateway to a strange place?
57. Room in a resort
58. Opportunities at karaoke?
59. Peanut butter purchase
60. Like an atrium, typically
61. Inits. for Kate Middleton, someday

#### Down

1. Base near Trenton, N.J.
2. One of the Weasleys' owls in "Harry Potter"
3. Electrons' heavier cousins
4. Suffix with adverb
5. Econ. statistic
6. "American Psycho" novelist
7. Piece of cake?
8. \_\_\_ much
9. Rob Gronkowski and Greg Olsen of the NFL: Abbr.
10. Oyster shell blast spot
11. Bridge building grp.
12. "Did you just say what I thought you said?"
14. LA Galaxy's grp.
15. Swell spots
22. Something you might bring to a wine tasting
24. Algeria neighbor
25. Steep
26. Cheers for Real Madrid
27. "Live Without \_\_\_" (1986 Van Halen tour video)
28. Up, up, down, down, left, right, left, right, B, A, console
29. Mistakes
30. Recess at the end of a transept
31. Domain name suffix for

- a nonprofit
33. MetLife Stadium athlete, in headlines
34. Old Ford minivan
35. Rook's sound
36. Winter dinner
37. Pose
42. Removes from the hydrant
43. L x LIII
44. Armband?
45. Sun or Rocket, briefly (5)
46. Brandon or Brenda on "90210"
48. Expensive wrap
49. Crazy party
50. "Prince Valiant" character
51. Mike Shenk is its puzzle editor
52. Clean diesel grp.
54. "\_\_\_ for Ernest who choked on a peach" (Gashlycrumb Tinies)
55. The golden ratio symbol
56. Type of biscuit

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